Etchings, Engravings, Mezzotints

COLLECTION OF

MR. THEODORE OFFERMAN

AMERICAN ART GALLERIES
MADISON SQUARE SOUTH
NEW YORK

N6461
A4
N.A.A.

CATALOGUE

OF

ETCHINGS, ENGRAVINGS

AND MEZZOTINTS

COLLECTION OF

MR. THEODORE OFFERMAN

TO BE SOLD AT UNRESTRICTED PUBLIC SALE

ON TUESDAY EVENING, APRIL TWENTY-THIRD

BEGINNING AT 8 O'CLOCK

AT THE AMERICAN ART GALLERIES

MADISON SQUARE SOUTH

THE SALE WILL BE CONDUCTED BY
MR. THOMAS E. KIRBY
OF THE AMERICAN ART ASSOCIATION, MANAGERS
NEW YORK : 1907

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1. *The highest Bidder to be the Buyer, and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.*

2. *The Auctioneer reserves the right to reject any bid which is merely a nominal or fractional advance, and therefore, in his judgment, likely to affect the Sale injuriously.*

3. *The Purchasers to give their names and addresses, and to pay down a cash deposit, or the whole of the Purchase-money,* if required, *in default of which the Lot or Lots so purchased to be immediately put up again and re-sold.*

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THE AMERICAN ART ASSOCIATION, MANAGERS.

THOMAS E. KIRBY, AUCTIONEER.

CATALOGUE

ETCHINGS, ENGRAVINGS AND MEZZOTINTS

SALE TUESDAY EVENING, APRIL 23D, 1907

AT THE AMERICAN ART GALLERIES

BEGINNING AT 8 O'CLOCK

BONHEUR, ROSA (AFTER)

1—THE DUEL

Engraved by Joseph B. Pratt. Proof on India paper, signed by both painter and engraver.

2—AN OLD PENSIONER

Engraved by Joseph B. Pratt. Proof on India paper, signed by the painter.

3—A FORAGING PARTY

Etched by Achille Gilbert. Remarque proof on Japanese paper, signed by both painter and etcher. There were issued 125 of such proofs only.

BRUNET-DEBAINES, A.

"Few etchers of the modern French school have produced such uniformly good work."—*P. G. Hamerton.*

4—A Thatched Cottage

After the painting by Corot. Proof on Whatman paper.

BOLDINI

5—At the Opera

Photogravure printed in colors. Proof stamped No. 60.

BUHOT, FELIX

"Let us say at once that Buhot—painter and etcher—is above all a poet. The world at large cannot fail to admire the *form* of his message, his vocabulary and syntax—that is to say, the means by which he expresses himself. But setting all this aside, it rests for us more specially to consider these visions of his, dreams and things minutely observed, into which he threw all the force of his passionate, brilliant, and tender soul."—*Léonce Bénédite.*

6—Country Neighbors (Voisins de Campagne)

Bourcard, No. 148.

Signed artist's proof.

"His 'little town' of Valognes and his beloved Normandy inspired him with touching subjects, some of which are veritable treasures for a collection, as, for example, the 'Grandes' and the 'Petites Chaumières, Les Oies,' and above all the 'Voisins de Campagne.'"—*Léonce Bénédite.*

7—Westminster Palace

Bourcard, No. 155.

Fine impression printed upon paper treated with turpentine, and bearing the stamp of the artist. Upon the mount in the handwriting of Buhot is " epreuve d'essai du 4e état (retouchée 1er état de publication, Félix Buhot)." The artist has indicated in sepia some additional reflections of the barge in the foreground.

". . . his two classic masterpieces—'Westminster Palace' and 'Westminster Bridge.'"

"Here Buhot surpasses the mere picturesque and attains to grandeur of style. In the former, under the hazy light of an opaque and heavy sky, near the bank of the dappled waters of the broad and troubled stream, the Houses of Parliament stretch their long, heavy mass of stately blackened buildings, bristling with a multitude of turrets, steeples and watch-towers, the whole proudly dominated by the Victoria Tower and the Clock Tower. It is one of the surest in execution and completest of his works. It makes one think of Meryon; it is executed with the firmness of etching of an Israel Sylvestre who might have known Whistler or Seymour Haden."—*Léonce Bénédite.*

8—La Place des Martyrs et la Taverne du Bagne

Bourcard, No. 163.

Proof of a beautiful tone, printed on paper soaked in turpentine and bearing the stamp of the artist. In the handwriting of Félix Buhot, " epreuve choisie parmi les premières epreuves d'Essai du 2e état. Félix Buhot."

"Effet de nuit bien caractérisé."—*Gustave Bourcard.*

"But of his Paris of to-day 'Place Pigalle,' spangled with the gay Parisian sunshine, his 'Place Bréda,' with its curious effect of a snowy day, his 'Taverne du Bagne,' swarming with noisy life, his 'Quays in Winter,' shivering in a cold, penetrating rain, his 'Retour des Champs Elysées' in an evening shower, and his inevitable Funeral Processions—what pictures can be more picturesque, more living, more spontaneous?"—*Léonce Bénédite.*

CAMERON, D. Y.

"The architectural work of Cameron, is for the most part, like Meryon's, deliberate, closely planned engraving—a thing conceived with joy or passion, but wrought out with undeterred and untiring effort, if likewise with splendid utility. . . . in his mature labors a veritable Master."—*Frederick Wedmore,* "Cameron's Etchings."

9—Old Saumer

Superb and early impression. Signed artist's proof.

CHAUVEL, THEOPHILE

"Chauvel est le véritable graveur de paysage; et il a éléve la gravure de paysage à la hauteur de cette chose spéciale qu'on appelle un *estampe.* Personne n'a gravé mieux que lui Daubigny, Jules Dupré, Théodore Rousseau. Les planches d'après ces maîtres sont d'un rendu *saisissant."—Henri Beraldi.*

10—Solitude

Beraldi, No. 94.

After the painting by Daubigny. *First state.* Signed artist's proof on vellum. In the opinion of many connoisseurs this is the most beautiful of reproductive landseape etchings.

11—The Banks of the Ivy-O

After the painting by W. B. Leader. Signed by both painter and etcher.

CORMACK, M.

12—Nancy

After the painting by George Morland. Signed artist's proof on India paper.

COUSINS, SAMUEL

Born in Exeter, 1801; died in London, May 7, 1887. A pupil of S. W. Reynolds. The last of the line of great mezzotint engravers.

13—The Honorable Miss Bingham

Whitman, No. 17.

After the painting by Sir Joshua Reynolds. Signed artist's proof on India paper.
Lady Anne Bingham, youngest daughter of Sir Charles Bingham, first Earl of Lucan; and sister of Lavinia, Countess Spencer. Died unmarried in 1840.
The painting by Sir Joshua Reynolds was exhibited at the Royal Academy in 1786.

DAKE, C. L.

14—Children of the Sea

After the painting by Josef Israëls. Remarque proof on vellum, signed by painter and etcher.

DAUTREY, LUCIEN

Pupil of Courtry.

15—Springtime

After the painting by P. Vayson. Remarque proof on vellum, signed by both painter and etcher.

DEVILLE, MAURICE

16—The Chariot Race

After the painting by U. Checa. Remarque proof on Japanese paper, signed by both painter and etcher.

DICKSEE, FRANK

17—The Two Conquerors

Photogravure. Signed artist's proof on India paper.

DICKSEE, HERBERT

18—A Happy Mother

Signed remarque proof on vellum.

19—Fire Worshippers

Signed artist's proof on vellum.

20—Nearing Home

Signed artist's proof on vellum.

EARL, MAUD

21—Irish Members

Photogravure. Proof on India paper.

22—Irish Members

Photogravure. Proof on India paper.

23—"Two of a Trade" and "Rough and Ready"

Photogravures. Proofs on India paper. Two in one frame. One lot.

FISHER, EDWARD

Born in Ireland in 1730, was at first a hatter, but took to engraving, went to London, became a member of the incorporated Society of Artists in 1766, and died about 1785.

"Fisher must be allowed a high place for both breadth of treatment and delicacy of finish."

24—Colley Cibber

Chaloner Smith, No. 9.

32 50

After the painting by J. B. Vanloo. Only state. Good impression, in excellent condition, with margins.
Born in London, 1671, went on the stage and wrote several plays. *The Non-juror,* acted in 1717, created a sensation at the time and procured him the place of Poet Laureate in 1720. He died December 12, 1757. The lady at the left is probably a portrait of his daughter, Mrs. Charke.

FLAMENG, LEOPOLD

25—Grolier at the House of Aldus

22 50

From the painting by François Flameng, owned by the Grolier Club of the city of New York. Remarque proof, signed by painter and etcher. The remarque is a facsimile of the seal of the Grolier Club.

GAUTIER, LUCIEN

Born at Aix, in Provence, 1850. Has been especially successful in his rendering of the works of the great artists of the Barbizon School.

26—Interior of a Sheepfold

After the painting by Charles Jacque. Remarque proof on vellum, signed by both painter and etcher.

GRAVESANDE, CHARLES STORM VAN'S

"I find Gravesande the ideal painter-etcher, a maker of illusions rather than of lines, whose lines are so fused and lost in the perfect whole that we see and feel what is done with never a thought of the means whereby it got itself done. It is a comfort to sit down before the work of such an artist as this."—*John Williamson Palmer.*

27—Moulin au Bord du Gein, Près Abcoude

Rice, No. 184.

The large plate. Signed artist's proof on Japanese paper. This is usually accounted one of the artist's masterpieces.

HADEN, SIR SEYMOUR

President of the Royal Society of Painter-etchers.

"By general consent Seymour Haden ranks as the greatest of modern landscape etchers."

28—Kensington Gardens (The Smaller Plate)

Drake, No. 2.

Second state, before the words "Kensington Gardens" were erased. One of the artist's most beautiful landscape plates. Signed artist's proof on Japanese paper.

29—Egham Lock

Drake, No. 15.

Second state, the signature erased.

30—Fulham

Drake, No. 18.

Second state, with the wooden bridge. Signed artist's proof.

31—On the Test

Drake, No. 19.

First state on Japanese paper. Very fine impression. From the Burritt collection.

"This plate and Drake, No. 20, *A Water Meadow,* were done on the same day, one at noon and the other very late in the evening. The Test (in Hampshire) is a famous trout stream."—*Seymour Haden.*

32—A Water Meadow

Drake, No. 20.

Signed artist's proof.

"I like this plate—which is saying a great deal."—*S. H.*

". . . a vivacious, happy, sympathetic transcript of a sudden rainstorm in the Hampshire lowlands, where poplars flourish and grass grows rank."—*Frederick Wedmore,* "Fine Prints," p. 106.

33—A Sunset in Ireland

Drake, No. 44.

Second state. Very fine impression, not too heavy in the shadows in the tree which overhangs the stream to the left.

"This plate and also Drake, No. 28, *A By-Road in Tipperary,* were done in the park of Viscount Hawarden, in the most beautiful part of Tipperary."—*Seymour Haden.*

"*A Sunset in Ireland* is Haden's best work in dry-point and it certainly deserves its reputation of one of its author's masterpieces. The quiet, peaceful sunset behind the dark masses of trees makes a plate of exquisite beauty. There are great differences in the various states, so that a choice among them is extremely difficult. The rich, dark, late-evening effect of the second state is quite as fine in its way as the lighter and more delicate early-evening effect of the other earlier impressions."—*Atherton Curtis,* "The Etchings of Francis Seymour Hayden."

34—Whistler's House, Old Chelsea

Drake, No. 47.

Signed artist's proof.

"There is magnificent power of drawing in this etching, and brilliant arrangement of lights and darks. . . . There is not a marine painter living who would have drawn these barges better." —*P. G. Hamerton.*

35—The Towing Path

Drake, No. 67.

Before the additional work in the sky and on the hills in the distance.

One of the etcher's favorite plates, as it certainly is one of his finest.

36—Sunset on the Thames

Drake, No. 83.

First state. There are no shaded clouds directly above the sun. Signed artist's proof.

"The effect of light is given with such magnificent force that the whole sky flames."—*P. G. Hamerton,* "Etching and Etchers," p. 301.

37—A Lancashire River

Harrington, No. 210.

Signed artist's proof. A well-known salmon pool on the River Ribble. An unusually fine impression. Numbered proof, bearing the stamp 76 in the lower left-hand corner. This plate has always been one of the artist's favorites.

HAIG, AXEL HERMAN

The greatest living etcher of architectural subjects.

38—The Sailor's Guild, Lubeck

Signed artist's proof. 125 only. No other state.

39—Entrance to the Mosque, Cairo

Signed artist's proof. Only state.

HELLEU, PAUL

"Helleu's etchings prove him to be in sympathy with the most alert, which is often the most dignified and distinguished of modern youthful beauty."—*Frederick Wedmore.*

40—Consuelo, Duchess of Marlborough

Original dry-point, printed in colors. Signed artist's proof.

JACQUE, CHARLES

"He will certainly be remembered as one of the master etchers of our time."—*P. G. Hamerton.*

"Ce qui le distingue c'est la poésie penetrante de des paysages, c'est le charme intime de ses fermes, de ses carbarets, de ses paysannieries."—*Charles Blanc,* "Gazette de Beaux Arts," 15 fevrier, 1861.

41—Intérieur de Bergerie

Guiffrey (Continuation of Catalogue of Dry-points), No. 60.

Signed artist's proof on Holland paper. The plate enriched with roulette, burin and dry-point work. In the opinion of some authorities this is the finest state of the plate.

JUDKIN, ELIZABETH

Pupil of James Watson.

42—Mrs. Abington

Chaloner Smith, No. 1.

After the painting by Sir Joshua Reynolds. Second state. Fine impression, in good condition, with margins.

Frances Barden was born in London in 1741. After pass-

ing through many difficulties she appeared, with success, at Drury Lane in 1755, and soon afterwards married Mr. James Abington. She was an unrivalled favorite with the public up to her retirement from the stage at the close of the century. She died at Pall Mall, March 4, 1815.

KŒPPING, CHARLES

Born in Dresden, 1848. Came to Paris in order to study etching under Charles Waltner, whose technique he early mastered. His masterly etchings are among the very finest produced in the nineteenth century, and he is one of the few "translator-etchers" who have successfully handled plates of a large size.

17.50

43—Christ on Calvary

After the painting by Munkacsy. Remarque proof on Japanese paper. Signed by painter and etcher. The remarques are portraits of Munkacsy and Kœpping.
(Companion piece to *Christ before Pilate,* etched by Charles Waltner, see No. 99 of this catalogue.)

LAGUILLERMIE, FREDERIC-AUGUSTE

Born March 27, 1841. Pupil of Léopold Flameng. His fame rests secure upon his superb plates after Van Dyck, Titian and others.

90.00

44—Marie Louise de Tassis

After the painting by Van Dyck. Signed artist's proof on vellum. One of this etcher's masterpieces.

LATHROP, WILLIAM L.

45—Twilight, Hamlet in Finisterre

After the painting by Jules Bréton. Remarque proof on vellum. Signed by the etcher.

LANCON, AUGUSTE

Born in 1836. Died, 1885. In his own manner he has no rival as an etcher of animals.

46—Lion Drinking

Remarque proof, signed, on Japanese paper.

LEFORT, HENRI

Born in Paris, August 31, 1852; pupil of Léopold Flameng. In 1888 he was elected president of the Société des Aqua-fortistes Français, and has been twice reëlected.

47—Benjamin Franklin at the Age of Seventy-three

From the painting by Duplessis. Remarque proof on Japanese paper. The original painting is in the Metropolitan Museum of Art, New York.

LEIGHTON, SIR FREDERICK, P.R.A.

48—Bacchante

Photogravure. Signed artist's proof on India paper.

MASSEE, P. A.

49—A Queen of Swords

After the painting by W. Q. Orchardson. Remarque proof on Japanese paper. Signed by both painter and etcher.

MEISSONIER, JEAN LOUIS ERNEST

[Etchings by various artists after the paintings of]

His paintings, usually on a small scale, are masterpieces. Their wonderful finish, marked character and peculiar individuality have made his name famous in every part of the civilized world.

50—Piquet

Etched by August Boulard. Remarque proof, on vellum, signed by painter and etcher.

51—The Sergeant's Portrait

Etched by Achille Jacquet. Remarque proof, on vellum, signed by painter and etcher. The remarque is an original etching by Meissonier.

52—Post Horses

Etched by Louis Monziès. Remarque proof, on vellum, signed by painter and etcher. The remarque is an original etching by Meissonier.

MELLAN, CLAUDE

Born at Abbeville, 1601. Died in Paris, 1688. He adopted a novel and singular method of working, with single parallel lines, without any cross-strokes over them, the light and

shade being rendered by variations in the thickness of the lines.

53—The Sudarium of Saint Veronica

Engraved from his own design. This is the most celebrated of Mellan's plates. It is engraved in a single spiral line, beginning at the tip of Christ's nose.

From the Burritt Collection.

MILIUS, FELIX

Born at Marscilles in 1843. Pupil, in painting, of Gleyre, and in etching of Hédouin.

54—An Embarrassing Choice

After the painting by Roybet. Remarque proof, on vellum, signed by both painter and etcher.

MILLER, JOHN D.

55—Surprise

After the painting by George L. Seymour. Proof on India paper, signed by painter and engraver.

PRATT, JOSEPH B.

56—The Misses Cartaret Hardy.

After the painting by Sir Thomas Lawrence. Signed artist's proof, on India paper.

57—Mrs. Ticknell

After the painting by George Romney. Signed artist's proof, on India paper.

RAEBURN, H. MACBETH

Born in Helensburgh, Dumbartonshire, Scotland, September 24, 1860. His first exhibited etching was shown at the Royal Academy in 1887. His etchings after the paintings of contemporary artists are esteemed by connoisseurs amongst the best produced in our own day.

58—Sir Henry M. Stanley

After the painting by Van Angeli. Remarque proof, on vellum. The remarques are portraits of Parke, Jephson, Nelson, Stairs and Emin Pasha. The original painting is in the possession of the Queen of England.

SADLER, W. DENDY

[Etchings by various artists after paintings of]

59—A Bagman's Toast

Etched by W. Boucher. Remarque proof, on Japanese paper, signed by both painter and etcher.

60—Returning Thanks

Etched by W. Boucher. Remarque proof, on Japanese paper, signed by both painter and etcher.

61—"For He's a Jolly Good Fellow"

Etched by W. Boucher. Remarque proof, on Japanese paper, signed by both painter and etcher.

62—The End of the Skein

Etched by W. Boucher. Remarque proof, on Japanese paper, signed by both painter and etcher.

63—Sweethearts

Etched by W. Boucher. Remarque proof, on Japanese paper, signed by both painter and etcher.

64—For Weal or Woe

Etched by W. Boucher. Remarque proof, on Japanese paper, signed by both painter and etcher.

65—Where the Widow Lives

Etched by W. Boucher. Remarque proof, on Japanese paper, signed by both painter and etcher.

66—His Favorite Bin

Etched by W. Boucher. Remarque proof, on Japanese paper, signed by both painter and etcher.

67—The Wrong Side of the Hedge

Etched by W. Boucher. Remarque proof, on Japanese paper, signed by both painter and etcher.

68—Uninvited Guests

Etched by W. Boucher. Remarque proof, on Japanese paper, signed by both painter and etcher.

69—Nearly Done

Etched by W. Boucher. Remarque proof, on Japanese paper, signed by both painter and etcher.

70—Toddy at the "Cheshire Cheese"

Etched by W. Boucher. Remarque proof, on Japanese paper, signed by both painter and etcher.

71—"Who Is It?"

Etched by W. Boucher. Remarque proof, on Japanese paper, signed by both painter and etcher.

72—From London to York

Etched by James Dobie. Remarque proof, on Japanese paper, signed by both painter and etcher.

73—Christmas Time

Etched by James Dobie. Remarque proof, on Japanese paper, signed by both painter and etcher.

74—Long, Long Ago

Etched by James Dobie. Remarque proof, on Japanese paper, signed by both painter and etcher.

75—The Postman

Etched by James Dobie. Remarque proof, on Japanese paper, signed by both painter and etcher.

76—The Morning Gossip

Etched by H. Focillon. Artist's proof, on vellum, signed both painter and etcher.

77—The Victim

Etched by Gaujean. Artist's proof, on Japanese paper, signed by both painter and etcher.

78—The Old and the Young

Etched by Gaujean. Artist's proof, on vellum, signed by both painter and etcher.

79—First of September

Etched by Leopold Lowenstam. Artist's proof, on Japanese paper, signed by both painter and etcher.

80—The Hunting Morning

Etched by H. Macbeth-Raeburn. Remarque proof, on Japanese paper, signed by both painter and etcher.

81—The Top of the Hill

Etched by Arthur J. Turrell, Jr. Remarque proof, on Japanese paper, signed by both painter and etcher.

SPOONER, CHARLES

A native of County Wexford. He acquired the art of engraving in Dublin. In 1752 he went to London, probably invited by MacArdell, and there practised mezzotint engraving up to the time of his death, December 5, 1767.

82—Maria, Countess of Coventry

Chaloner Smith, No. 9.

Chaloner Smith describes only one state, namely that with the name of the engraver and with the publication line. This impression would seem to be a trial proof. In excellent condition, with margins.

Eldest daughter of John Gunning, Esq., County Roscommon, married March 5, 1752, to George William, sixth Earl of Coventry, died September 30, 1760. A celebrated beauty—one of the "beautiful Miss Gunnings," sister of Elizabeth, Duchess of Hamilton.

STRUTT, ALFRED W.

83—The Run of the Season

Photogravure. Signed artist's proof, on India paper.

84—Any Port in a Storm

Photogravure. Signed artist's proof, on India paper.

85—Three Offers

Photogravure. Signed artist's proof, on India paper.

TADEMA, L. ALMA

[Engravings and etchings by various artists after the paintings of]

86—The Vintage Festival

Engraved by August Blanchard. Proof on India paper, signed by both painter and engraver.

87—The Vintage Festival

Engraved by August Blanchard. Proof on India paper, signed by both painter and engraver.

88—The Parting Kiss

Engraved by August Blanchard. Proof on India paper, signed by both painter and engraver.

89—The Picture Gallery

Engraved by August Blanchard. Proof on India paper, signed by both painter and engraver.

90—Summer

Engraved by August Blanchard. Proof on India paper, signed by both painter and engraver.

91—In the Rose Garden

Etched by Leopold Lowenstam. Remarque proof, on Japanese paper, signed by both painter and etcher.

92—Under the Roof of Blue Indian Weather

Photogravure. Etched by Leopold Lowenstam. Signed artist's proof, on India paper.

93—Frigidarium

Photogravure. Etched by Leopold Lowenstam. Signed artist's proof, on Japanese paper.

94—Benediction

Photogravure. Etched by Leopold Lowenstam. Signed artist's proof, on India paper.

95—Love in Idleness

Photogravure. Etched by Leopold Lowenstam. Signed artist's proof, on Japanese paper.

96—Apodyterium

Etched by Leopold Lowenstam. Remarque proof, on Japanese paper, signed by both painter and etcher.

TISSOT, JACQUES JOSEPH

Born at Nantes in 1836. Died at his home, near Paris, in 1892. His work comprises about eighty plates, many of them ranking among the most important original dry-points produced in the last quarter of the nineteenth century.

97—The Prodigal Son

(Series of five, in two frames.) *Title Page, The Departure, In Foreign Climes, The Return, The Fatted Calf.* Original dry-points. Signed artist's proofs. Each proof also bears the stamp, in red, of the artist. To be sold as a set.

VAN BLEECK, PETER

Born in Flanders, came to England in 1723. Died July 20, 1764. He principally occupied himself with painting. His engravings are chiefly after his own pictures, and mostly without publishers' names. His style is telling and effective.

98—Margaret Woffington as "Phebe"

Chaloner Smith, No. 11.

40-

Engraved from his own painting in 1747. First state, before the plate was re-worked and darkened. Fine impression, in excellent condition, with margins.
This charming woman was born in Dame Street, Dublin, in 1719. She first appeared on the stage there, afterwards in London, meeting with the greatest success, and admired by some of the leading men of the time. She left the stage in 1757, and died March 28, 1760.

WALTNER, CHARLES

"L'un des grands graveurs français. Et graveur absolument particulier, dont le nom, marquant une étape dans la marche de son art, signifie l'extrême limite de la liberté dans les procédés d'exécution."—*Henri Beraldi.*

99—Christ before Pilate

15-

After the painting by Munkacsy. Remarque proof, on Japanese paper, signed by painter and etcher. The remarques are portraits of Munkacsy and of Waltner.
(Companion piece to *Christ on Calvary,* etched by Charles Kœpping, see No. 43 of this catalogue.)

100—The Gilder; Jan Domer

90-

After the painting by Rembrandt. Signed artist's proof, on Japanese paper. There were 125 proofs only in this state.

"Autre pièce très capitale."—*Henri Beraldi.*

"Whistler was the greatest etcher and the most accomplished lithographer who ever lived."—*Joseph Pennell,* "Whistler as an Etcher."

101—La Vieille aux Loques

Wedmore, No. 14.

55-

Very fine impression, on India paper. One of the French set. This plate is one of the finest executed by Whistler at this early time and, in its way, is not surpassed by any later work.

102—Rotherhithe

Wedmore, No. 60.

65-

Very fine impression, on Japanese paper. One of the Thames set.

"Every brick in the building on the right is carefully drawn in order to produce the desired effect of color. This plate is one of the strongest and most vigorous of the series."—*T. R. Way,* "The Art of J. McNeill Whistler," p. 69.

103—The Forge

Wedmore, No. 63.

90-

Fine impression, on Japanese paper. One of the Thames set. This "audacious dry-point" was done in Brittany. It is a marvellous piece of chiaroscuro.

104—The Little Mast

Wedmore, No. 151.

Fine early impression. One of the Venice set.

145-

"Take such etchings as the *Little Mast,* the *Piazzetta, The Riva, San Giorgio, The Balcony,* etc. In each the strokes are almost to be counted, yet how they assist the eye to complete the picture for itself."—*Hans W. Singer,* "James McNeill Whistler," p. 48.

105—The Little Lagoon

Wedmore, No. 152.

One of the Venice set. Very fine impression, but slightly foxed.

"That Mr. Whistler did not need the smoke and mist of London to inspire him is most abundantly shown in these Venice plates. Here he had to deal with brilliantly colored atmosphere, yet he could give us just as much effect of space as he could in the silvery Nocturne."—*T. R. Way,* "The Art of J. McNeill Whistler," p. 73.

106—The Palaces

Wedmore, No. 153.

Superb and early impression, before the butterfly was erased, with large margins.

"Superb draughtsmanship and very effective contrasts of light and shade."

107—The Piazzetta

Wedmore, No. 155.

Superb early proof, on old paper, with margins. One of the Venice set.

(See note on *The Little Mast,* Wedmore, 151.)

108—The Beggars

Wedmore, No. 159.

Rich in effect. On old paper, with margins. One of the Venice set.

"And when one comes to think of it there are, as for instance in those dark alleyways of the Venetian Set, or the *Kitchen* of the French series, passages of luminous shadow which Rembrandt never approached in the *Burgomaster Six* or in any similar subject."—*Joseph Pennell,* "Whistler as an Etcher."

109—The Mast

Wedmore, No. 160.

Fine and early impression, on Japanese paper, with large margins. One of the Venice set.

110—Bead Stringers

Wedmore, No. 164.

One of the series of "Twenty-six Etchings," of which thirty impressions only were issued.

WILLMANN, E.

111—Spring

After the painting by Ludwig Knaus.

UNKNOWN

112—The Old Librarian

Proof on Japanese paper.

WATER COLORS

ZOGBAUM, RUFUS FAIRCHILD

The following water colors and drawings were purchased at the sale of Zogbaum's original work, made at the American Art Association, in January, 1897.

113—The Quartermaster

Original water color. Signed and dated 1896.

114—The Colonel's Favorite

Original water color. Signed and dated 1892.

WASH-DRAWINGS

12.50 115—In Full Cry
Signed.

12.50 116—In at the Death
Signed and dated 1892.

5.00 117—State Match at Creedmore
Signed and dated 1895.

20. 118—"Hands to Bathe"
Signed and dated 1895.

10. 119—Morning Quarters—The Lord's Prayer
Signed and dated 1896.

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